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# Favorite English Songs

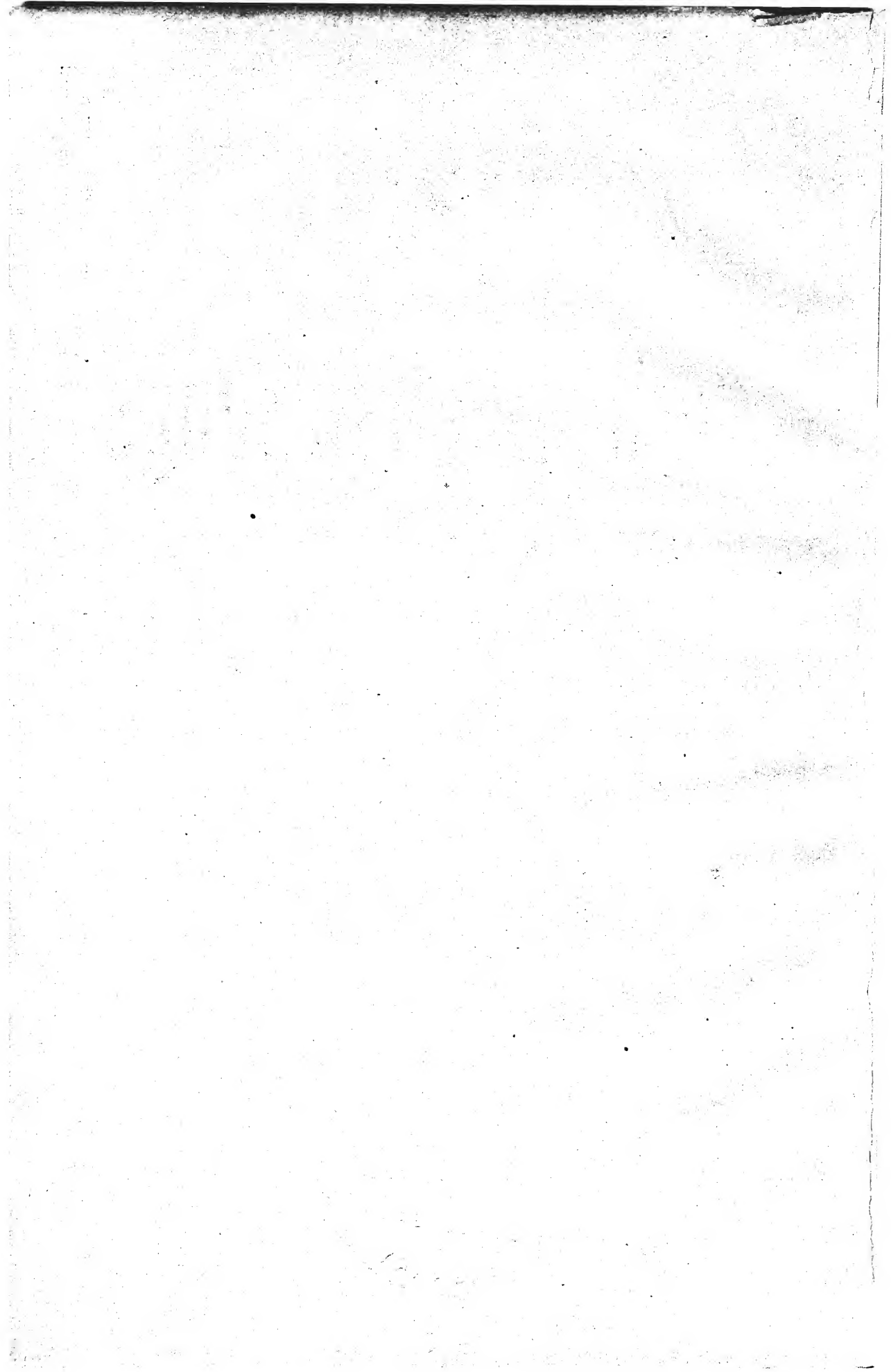
Harmonized

BY

MAX VOGRICH.

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FOR

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132.	DRINK TO ME ONLY WITH THINE EYES . . . . .	6
133.	BLACK EYED SUSAN . . . . .	12
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145.		
146.		
147.		
148.		
149.		
150.		

NEW YORK:

G. SCHIRMER.

35 UNION SQUARE.



# THE THREE RAVENS.

(16th Century.)

Harmonized by MAX VOGRICH.

Andante con moto.

TENOR I.

1. There were three rav - ens sat on a tree, }  
2. Be - hold! a - las in yon green field, }

TENOR II.

BASS I.

BASS II.

*f* Down a down, hey - down, hey-down; *p* They were as black as  
*f* There lies a knight, slain *p*

*f* Down a down, hey - down, hey-down; *p* They were as black as  
*f* There lies a knight, slain *p*

*f* they might be, } With a down, *f*  
un - der his shield, }  
*f* With a down, der - ry, der - ry,  
they might be, } With a down, der - ry, der - ry,  
un - der his shield, } *f*

— And one of them said to his mate,  
 — His hounds lie down be - side his feet, So

der - ry down, down,

der - ry down, down, with a down, with a down. So

*p poco rit.* *f*

"Where shall we our break - fast take?" } With a  
 well do they their mas - ter keep, }

*p poco rit.* *f*

*p poco rit.* *f*

"Where shall we our break - fast take?" } With a  
 well do they their mas - ter keep, }

*p poco rit.* *f*

down der - ry, der - ry, der - ry down, down.

down der - ry, der - ry, der - ry down, down.

3. His faith - ful hawks so near him fly, }  
 4. She lift - ed up his ghast - ly head, }

*f* Down a down, hey - down, hey-down; *p* No bird of prey dare  
*f* And kiss'd his wounds that *p*

*f* vent - ure nigh, } With a down. *f*  
 were so red, } With a down, der - ry, der - ry, *f*

*f* *p*

— But see! there comes a fal - low doe, And  
 — She bur - ied him be - fore the prime, And

der - ry down, down, *f* *p*

der - ry down, down, with a down, with a down. And  
 And *p*

*poco rit.* *f*

to the knight she straight doth go, } With a  
 died her - self, ere even - song time, } *f*

*poco rit.* *f*

to the knight she straight doth go, } With a  
 died her - self, ere even - song time, } *f*

*poco rit.* *f*

down der - ry, der - ry, der - ry down, down.

down der - ry, der - ry, der - ry down, down.



# THE VICAR OF BRAY.

(17th Century.)

In a jovial and broad manner.

Harmonized by MAX VOGRICH.

TENOR I.



1. In good King Charl-es's gold - en days, When  
2. When roy - al James ob - tain'd the crown, And

TENOR II.

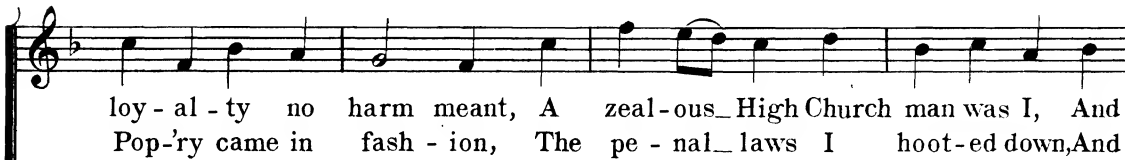


BASS I.



1. In good King Charl-es's gold - en days, When  
2. When roy - al James ob - tain'd the crown, And

BASS II.



loy - al - ty no harm meant, A zeal-ous High Church man was I, And  
Pop-ry came in fash - ion, The pe - nal laws I hoot-ed down, And



loy - al - ty no harm meant, A zeal-ous High Church man was I, And  
Pop-ry came in fash - ion, The pe - nal laws I hoot-ed down, And



so I got pre - fer - ment; To teach my flock I  
read the Dec - la - ra - tion; The Church of Rome I



so I got pre - fer - ment; To teach my flock I  
read the Dec - la - ra - tion; The Church of Rome I

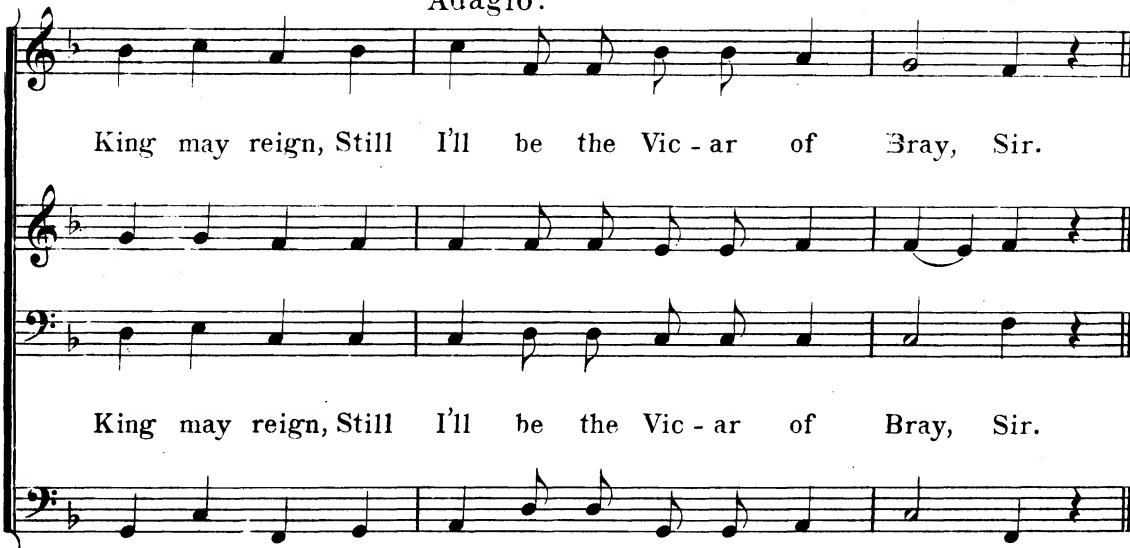


nev - er miss'd, Kings were by God ap - point-ed, And damn'd are those that found would fit Full well my con - sti - tu - tion, And had be - come a

do re - sist, Or touch the Lord's a - noint - ed. }  
Jes - u - it, But for the Rev - o - lu - tion. } And this is law, I

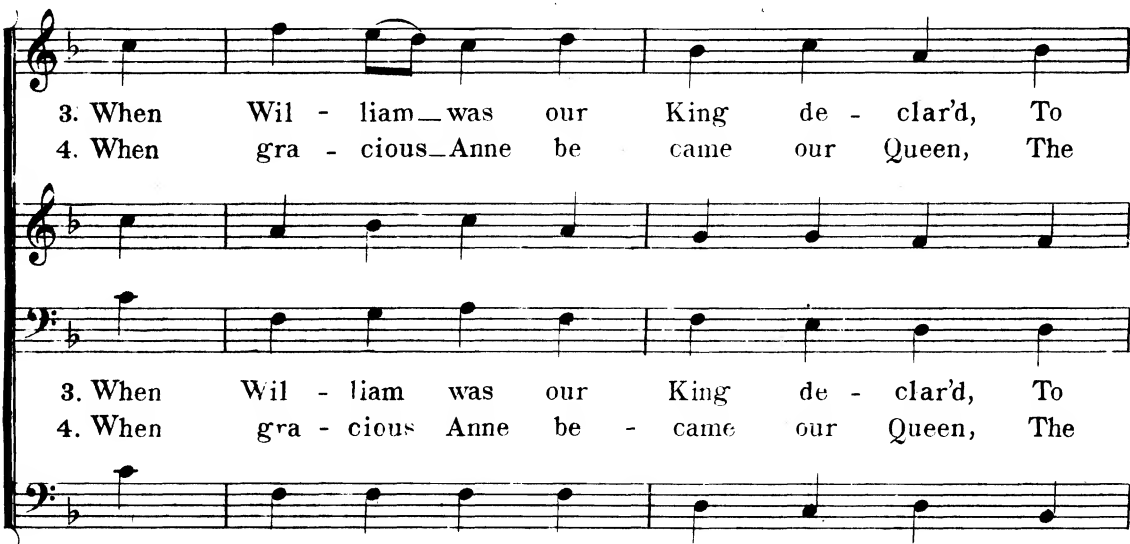
*ff allarg. al fine.*  
will maintain, Un - til my dy - ing day, Sir, That what - so - ev - er

Adagio.



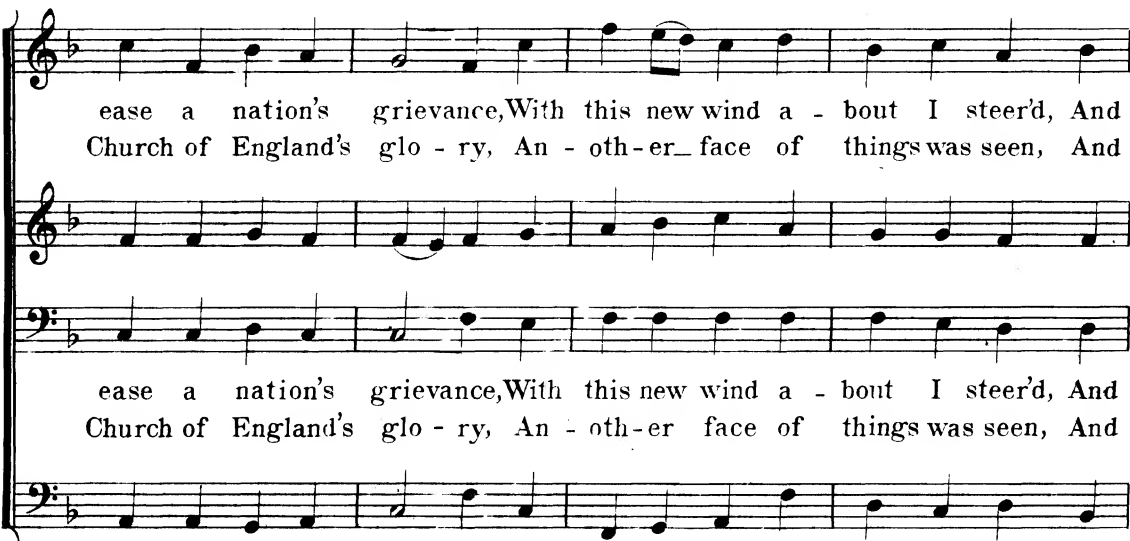
King may reign, Still I'll be the Vic - ar of Bray, Sir.

King may reign, Still I'll be the Vic - ar of Bray, Sir.



3. When Wil - liam was our King de - clar'd, To  
4. When gra - cious Anne be came our Queen, The

3. When Wil - liam was our King de - clar'd, To  
4. When gra - cious Anne be - came our Queen, The



ease a nation's grievance, With this new wind a - bout I steer'd, And  
Church of England's glo - ry, An - oth - er face of things was seen, And

ease a nation's grievance, With this new wind a - bout I steer'd, And  
Church of England's glo - ry, An - oth - er face of things was seen, And

swore to him al - le - giance; Old prin - ci - ples I  
I be - came a To - ry; Oc - ca - sion - al Con -

did revoke, Set conscience at a distance; Pas - sive o - bedience  
for-mists base, I damn'd their moder - a - tion, And thought the church in

was a joke, A jest was non - re - sist - ance. }  
dan-ger was, By such pre - var - i - ca - tion. } And this is law, I

*ff allarg. al fine.*

will maintain, Un - til my dy - ing day, Sir, That what-so - ev - er

*ff allarg. al fine.*

will maintain, Un - til my dy - ing day, Sir, That what-so - ev - er

*ff allarg. al fine.*

will maintain, Un - til my dy - ing day, Sir, That what-so - ev - er

Adagio.

King may reign, Still I'll be the Vic - ar of Bray, Sir.

King may reign, Still I'll be the Vic - ar of Bray, Sir.

King may reign, Still I'll be the Vic - ar of Bray, Sir.

5. When George in pud - ding - time came o'er, And  
6. The il - lus - trious house of Han - ov - er, And

5. When George in pud - ding - time came o'er, And  
6. The il - lus - trious house of Han - ov - er, And

5. When George in pud - ding - time came o'er, And  
6. The il - lus - trious house of Han - ov - er, And

mod'rate men looked big, Sir, I turned a-cat-in-a-pan once more, And  
Protes-tant suc-ces-sion, To these I do al-le-giance swear, While

so be-came a Whig, Sir; And thus, pre-fer-ment  
they can keep pro-fes-sion, For in my faith and

I procured, From our new faith's de-fend-er, And al-most ev-'ry  
loy-al-ty I nev-er more will fal-ter, And George my law-ful

day ab-jured The Pope and the Pre-tend-er. }  
 King shall be, Un-til the times do al-ter. } And this is law, I

*ff allarg. al fine.*  
 will maintain, Un-til my dy-ing day, Sir, That what-so-ev-er

*ff allarg. al fine.*  
 will maintain, Un-til my dy-ing day, Sir, That what-so-ev-er

*ff allarg. al fine.*

**Adagio.**


King may reign, Still I'll be the Vic-ar of Bray, Sir.

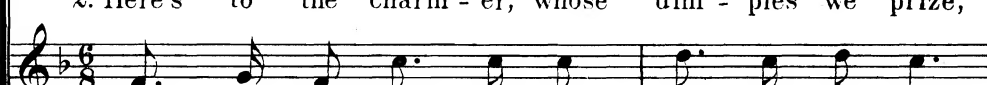
King may reign, Still I'll be the Vic-ar of Bray, Sir.


# Here's to the Maiden of bashful fifteen.


(Sung in "THE SCHOOL OF SCANDAL")  
(Sheridan.)


Harmonized by MAX VOGRICH.

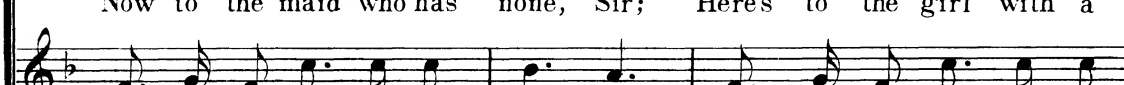
TENOR I.   
1. Here's to the maid - en of bash - ful fif - teen,  
2. Here's to the charm - er, whose dim - ples we prize,


TENOR II.   
1. Here's to the maid - en of bash - ful fif - teen,  
2. Here's to the charm - er, whose dim - ples we prize,

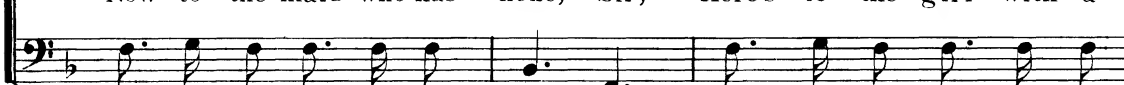
BASS I.   
1. Here's to the maid - en of bash - ful fif - teen,  
2. Here's to the charm - er, whose dim - ples we prize,


BASS II. 

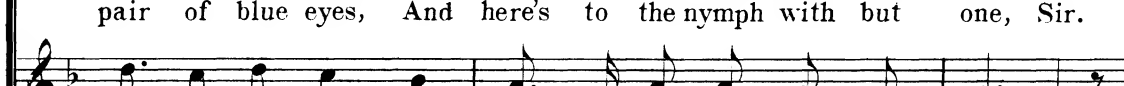
  
Here's to the wid - ow of fif - ty; Here's to the flaunt - ing ex -  
Now to the maid who has none, Sir; Here's to the girl with a


  
Here's to the wid - ow of fif - ty; Here's to the flaunt - ing ex -  
'Now to the maid who has none, Sir; Here's to the girl with a


  
Here's to the wid - ow of fif - ty; Here's to the flaunt - ing ex -  
'Now to the maid who has none, Sir; Here's to the girl with a



  
trav - a - gant quean, And here's to the house - wife that's thrif - ty.  
pair of blue eyes, And here's to the nymph with but one, Sir.

  
trav - a - gant quean, And here's to the house - wife that's thrif - ty.  
pair of blue eyes, And here's to the nymph with but one, Sir.

  
trav - a - gant quean, And here's to the house - wife that's thrif - ty.  
pair of blue eyes, And here's to the nymph with but one, Sir.





*p*

Let the toast pass, drink to the lass; I war - rant she'll prove an ex -

*p*

Let the toast pass, drink to the lass; I war - rant she'll prove an ex -

*p*

Let the toast pass, drink to the lass; I war - rant she'll prove an ex -

*p*

Let the toast pass, drink to the lass; I war - rant she'll prove an ex -

*ff*

cuse for the glass. Let the toast pass, drink to the lass; I

*ff*

cuse for the glass. Let the toast pass, drink to the lass; I

*ff*

cuse for the glass. Let the toast pass, drink to the lass; I

*ff*

cuse for the glass. Let the toast pass, drink to the lass; I

war - rant she'll prove an ex - cuse for the glass.

war - rant she'll prove an ex - cuse for the glass.

war - rant she'll prove an ex - cuse for the glass.

war - rant she'll prove an ex - cuse for the glass.

3. Here's to the maid with a bo - som of snow, Now to

3. Here's to the maid with a bo - som of snow, Now to

3. Here's to the maid with a bo - som of snow, Now to

3. Here's to the maid with a bo - som of snow, Now to

her that's as brown as a ber - ry, Here's to the wife with a

her that's as brown as a ber - ry, Here's to the wife with a

her that's as brown as a ber - ry, Here's to the wife with a

her that's as brown as a ber - ry, Here's to the wife with a

face full of woe! And here's to the damsel that's mer - ry.

face full of woe! And here's to the damsel that's mer - ry.

face full of woe! And here's to the damsel that's mer - ry.

face full of woe! And here's to the damsel that's mer - ry.

*p*  
 Let the toast pass, drink to the lass; I war-rant she'll prove an ex -  
*p*  
 Let the toast pass, drink to the lass; I war-rant she'll prove an ex -  
*p*  
 Let the toast pass, drink to the lass; I war-rant she'll prove an ex -  
*p*  
 Let the toast pass, drink to the lass; I war-rant she'll prove an ex -

*ff*  
 cuse for the glass. Let the toast pass, drink to the lass; I  
*ff*  
 cuse for the glass. Let the toast pass, drink to the lass; I  
*ff*  
 cuse for the glass. Let the toast pass, drink to the lass; I  
*ff*  
 cuse for the glass. Let the toast pass, drink to the lass; I

war - rant she'll prove an ex - cuse for the glass.  
 war - rant she'll prove an ex - cuse for the glass.  
 war - rant she'll prove an ex - cuse for the glass.  
 war - rant she'll prove an ex - cuse for the glass.


# HEARTS OF OAK.

(David Garriek.)


(Air by Dr Boyce.)

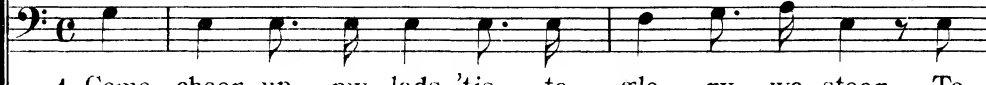
Maestoso.

Harmonized by MAX VOGRICH.


TENOR I. 


1. Come cheer up, my lads 'tis to glo - ry we steer, To  
2. We ne'er see our foes but we wish them to stay, They


TENOR II. 

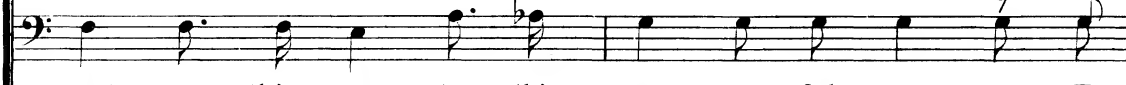
BASS I. 


1. Come cheer up, my lads 'tis to glo - ry we steer, To  
2. We ne'er see our foes but we wish them to stay, They


BASS II. 


 add some - thing new to this won - der - ful year, To  
nev - er see us but they wish us a - way, If they

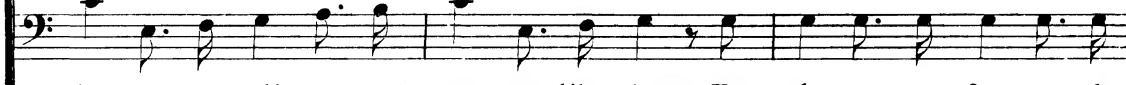



 add some - thing new to this won - der - ful year, To  
nev - er see us but they wish us a - way, If they



 honour we call you, not press you like slaves, For who are so free as the  
run, why we fol - low, and run them a - shore, And if they won't fight us, we



 honour we call you, not press you like slaves, For who are so free as the  
run, why we fol - low, and run them a - shore, And if they won't fight us, we



sons of the waves. } Hearts of oak are our ships, jol - ly  
can - not do more. }

tars are our men, we al - ways are read - y,  
tars are our men, we al - ways are read - y,  
tars are our men, we al - ways are read - y,  
tars are our men, we al - ways are read - y,

*p più lento.* *cresc.* *allarg.*  
steady, boys, steady, We'll fight and will con-quer a - gain and a - gain.  
*p più lento.* *cresc.* *allarg.*  
steady, boys, steady, We'll fight and will con-quer a - gain and a - gain.  
*p più lento.* *cresc.* *allarg.*  
steady, boys, steady, We'll fight and will con-quer a - gain and a - gain.

3. They swear they'll in - vade us these ter - ri - ble foes, They

3. They swear they'll in - vade us these ter - ri - ble foes, They

3. They swear they'll in - vade us these ter - ri - ble foes, They

3. They swear they'll in - vade us these ter - ri - ble foes, They

fright - en our wom - en, our chil - dren and beaus, But

fright - en our wom - en, our chil - dren and beaus, But

fright - en our wom - en, our chil - dren and beaus, But

fright - en our wom - en, our chil - dren and beaus, But

should their flat bottoms in dark-ness get o'er, Still Britons they'll find to re -

should their flat bottoms in dark-ness get o'er, Still Britons they'll find to re -

should their flat bottoms in dark-ness get o'er, Still Britons they'll find to re -

should their flat bottoms in dark-ness get o'er, Still Britons they'll find to re -

ceive them on shore: Hearts of oak are our ships, jol - ly

ceive them on shore: Hearts of oak are our ships, jol - ly

ceive them on shore: Hearts of oak are our ships, jol - ly

ceive them on shore: Hearts of oak are our ships, jol - ly

tars are our men, we al - ways are read - y,

tars are our men, we al - ways are read - y,

tars are our men, we al - ways are read - y,

tars are our men, we al - ways are read - y,

*p più lento.* *cresc.* *allarg.*  
stead-y, boys, steady, We'll fight and will con-quer a - gain and a - gain.

*p più lento.* *cresc.* *allarg.*  
stead-y, boys, steady, We'll fight and will con-quer a - gain and a - gain.

*p più lento.* *cresc.* *allarg.*  
stead-y, boys, steady, We'll fight and will con-quer a - gain and a - gain.

*p più lento.* *cresc.* *allarg.*  
stead-y, boys, steady, We'll fight and will con-quer a - gain and a - gain.

# Drink to me only with thine eyes.

(Ben Jonson.)

Andantino.

Harmonized by MAX VOGRICH.

TENOR I. *p*  
1. Drink to me on - ly with thine eyes, And I will pledge with

TENOR II. *p*  
1. Drink to me on - ly with thine eyes, And I will pledge with

BASS I. *p*  
1. Drink to me on - ly with thine eyes, And I will pledge with

BASS II. *p*  
1. Drink to me on - ly with thine eyes, And I will pledge with

*pp*  
mine, — Or leave a kiss with - in the cup And I'll not ask for

*pp*  
mine, — Or leave a kiss with - in the cup And I'll not ask for

*pp*  
mine, — Or leave a kiss with - in the cup And I'll not ask for

*pp*  
mine, — Or leave a kiss with - in the cup And I'll not ask for

*f* *p*  
wine; — The thirst that from the soul doth rise, Doth ask a drink di - vine, —

*f* *p*  
wine; — The thirst that from the soul doth rise, Doth ask a drink di - vine, —

*f* *p*  
wine; — The thirst that from the soul doth rise, Doth ask a drink di - vine, —

*f* *p*  
wine; — The thirst that from the soul doth rise, Doth ask a drink di - vine, —

*molto cresc. pp* *poco rit.*  
But might I of Love's nec - tar sip, — I would not change for thine. —

*molto cresc. pp* *poco rit.*  
But might I of Love's nec - tar sip, — I would not change for thine. —

*molto cresc. pp* *poco rit.*  
But might I of Love's nec - tar sip, — I would not change for thine. —

*molto cresc. pp* *poco rit.*  
But might I of Love's nec - tar sip, — I would not change for thine. —



*p*

2. I sent thee late a ro - sy wreath, Not so much hon'ring

*p*

2. I sent thee late a ro - sy wreath, Not so much hon'ring

*p*

*pp*

thee, — As giving it a hope that there It could not with - er'd

*pp*

thee, — As giving it a hope that there It could not with - er'd

*pp*

*sf* *p*

be; — But thou there-on didst on - ly breathe, And sent'st it back to me, —

*sf* *p*

be; — But thou there-on didst on - ly breathe, And sent'st it back to me, —

*sf* *p*

*molto cresc. pp poco rit.*

Since when it grows, and smells, I swear Not of it - self but thee. —

*molto cresc. pp poco rit.*

Since when it grows, and smells, I swear Not of it - self but thee. —

*molto cresc. pp poco rit.*

# BLACK-EYED SUSAN.

(Gay.)

(Air by Leveridge.)

Harmonized by MAX VOGRICH.

Moderato.

TENOR I. *p*

1. All in the Downs the fleet was moor'd, The streamers  
2. Wil - liam was high up - on the yard, Rock'd by the

TENOR II. *p*

BASS I. *p*

1. All in the Downs the fleet was moor'd, The streamers  
2. Wil - liam was high up - on the yard, Rock'd by the

BASS II. *p*

wav - ing in the wind, When black-eyed Su - san came on  
bil - lows to and fro, Soon as her well-known voice he

wav - ing in the wind, When black-eyed Su - san came on  
bil - lows to and fro, Soon as her well-known voice he

board, "O where shall I my true love find? Tell me ye—  
heard, He sigh'd and cast his eyes be - low; The cord slides

board, "O where shall I my true love find? Tell me ye—  
heard, He sigh'd and cast his eyes be - low; The cord slides

*pp sotto voce.*

jo - vial\_ sail - ors, tell me true, If my sweet  
 swift - ly\_ through his\_ glow - ing hands, And, quick as

*pp sotto voce.*

jo - vial\_ sail - ors, tell me true, If my sweet  
 swift - ly\_ through his\_ glow - ing hands, And, quick as

*pp sotto voce.*

*f allarg. > pp*

Wil - liam, if my sweet Wil - liam sails a - mong your crew?"  
 lightning, and quick as lightning, on the deck he stands.

*f allarg. > pp*

Wil - liam, if my sweet Wil - liam sails a - mong your crew?"  
 lightning, and quick as lightning, on the deck he stands.

*f allarg. > pp*

*p*

3. Be - lieve not what the\_ lands - men say, Who tempt with  
 4. "O, Su - san, Su - san, love - ly dear, My vows for

*p*

3. Be - lieve not what the\_ lands - men say, Who tempt with  
 4. "O, Su - san, Su - san, love - ly dear, My vows for

*p*

doubts thy con-stant mind, They'll tell thee sail - ors when a -  
ev - er true re - main, Let me kiss off that fall - ing

way, In ev - 'ry port a mis - tress find Yet, yes, be -  
tear, We on - ly part to meet a - gain; Change as ye -

lieve them when they tell thee so, For thou art  
list, ye winds, my heart shall be, The faith - ful

*f allarg. > pp*

present,— for thou art present, where-so-e'er I go.  
 compass,— the faith-ful compass, that still points to thee."

*f allarg. > pp*

present,— for thou art present, where-so-e'er I go.  
 compass,— the faith-ful compass, that still points to thee."

*f allarg. > pp*

present,— for thou art present, where-so-e'er I go.  
 compass,— the faith-ful compass, that still points to thee."

*f allarg. > pp*

*p*

5. The boats-wain gave the dread-ful word, The sails their

*p*

5. The boats-wain gave the dread-ful word, The sails their

*p*

5. The boats-wain gave the dread-ful word, The sails their

*p*

5. The boats-wain gave the dread-ful word, The sails their

swell - ing bo - soms spread; No long - er must she stay on

swell - ing bo - soms spread; No long - er must she stay on

swell - ing bo - soms spread; No long - er must she stay on

swell - ing bo - soms spread; No long - er must she stay on

board; They kiss—she sigh'd—he hangs his—head The less'ning  
 board; They kiss—she sigh'd—he hangs his—head The less'ning  
 board; They kiss—she sigh'd—he hangs his—head The less'ning  
 board; They kiss—she sigh'd—he hangs his—head The less'ning

boat un - wil - ling—rose to land, "A - dieu," she  
 boat un - wil - ling—rose to land, "A - dieu," she  
 boat un - wil - ling—rose to land, "A - dieu," she  
 boat un - wil - ling—rose to land, "A - dieu," she

cries,— "A - dieu," she cries,— And waves her lil - y hand.  
 cries, "A - dieu," she cries, And waves her lil - y hand.  
 cries,— "A - dieu," she cries,— And waves her lil - y hand.  
 cries, "A - dieu," she cries, And waves her lil - y hand.

# TOM BOWLING.

(Dibdin.)

Andante.

Harmonized by MAX VOGRICH.

TENOR I.

1. Here a sheer hulk, lies poor Tom Bowl - ing, The  
2. Tom nev - er from his word de - part - ed, His

TENOR II.

BASS I.

1. Here a sheer hulk, lies poor Tom Bowl - ing, The  
2. Tom nev - er from his word de - part - ed, His

BASS II.

dar - ling of our crew; — No more he'll hear the  
vir - tues were so rare, — His friends were man - y

dar - ling of our crew; — No more he'll hear the  
vir - tues were so rare, — His friends were man - y

temp - est howl - ing, For death has broach'd him to. His  
and true - heart - ed, His Poll was kind and fair. And

temp - est howl - ing, For death has broach'd him to. His  
and true - heart - ed, His Poll was kind and fair. And

form was of the man-liest beau-ty, His heart was kind\_and\_  
then he'd sing so\_ blithe\_and jol - ly, Ah! man-y's the time\_and\_

soft;\_ Faith - ful be - low, Tom did his du - ty, And  
oft;\_ But mirth\_ is turn'd to mel - an - chol - y, For

*p* now he's gone a - loft\_ And now he's gone a - loft.\_  
*rit.* Tom is gone a - loft\_ For Tom is gone a - loft.\_



3. Yet shall poor Tom find pleasant weather, When

3. Yet shall poor Tom find pleasant weather, When

3. Yet shall poor Tom find pleasant weather, When

3. Yet shall poor Tom find pleasant weather, When

He, who all commands, Shall give, to call life's

He, who all commands, Shall give, to call life's

He, who all commands, Shall give, to call life's

He, who all commands, Shall give, to call life's

crew together, The word to pipe all hands: Thus

crew together, The word to pipe all hands: Thus

crew together, The word to pipe all hands: Thus

crew together, The word to pipe all hands: Thus

death, who kings and tars de-spatch-es, In vain Tom's life hath

death, who kings and tars de-spatch-es, In vain Tom's life hath

death, who kings and tars de-spatch-es, In vain Tom's life hath

death, who kings and tars de-spatch-es, In vain Tom's life hath

doff'd For though his bod-y's un-der hatch-es, His

doff'd For though his bod-y's un-der hatch-es, His

doff'd For though his bod-y's un-der hatch-es, His

doff'd For though his bod-y's un-der hatch-es, His

*p* soul is gone a-loft His soul is gone a-loft. *rit.*

*p* soul is gone a-loft His soul is gone a-loft. *rit.*

*p* soul is gone a-loft His soul is gone a-loft. *rit.*

*p* soul is gone a-loft His soul is gone a-loft. *rit.*

# SHADES OF EVENING.

(F. H. Baily.)

(Air by C. S. Whitmore.)

Harmonized by MAX VOGRICH.

Andante cantabile.

TENOR I.

1. Shades of ev'n-ing close not o'er us, Leave our lone - ly  
2. 'Tis the hour when hap - py fac - es Smile a - round the

TENOR II.

BASS I.

1. Shades of ev'n-ing close not o'er us, Leave our lone - ly  
2. 'Tis the hour when hap - py fac - es Smile a - round the

BASS II.

*pp*

bark a - while, Morn, a - las! will not re - store us  
tap - er's light, Who will fill our va - cant plac - es?

*pp*

bark a - while, Morn, a - las! will not re - store us  
tap - er's light, Who will fill our va - cant plac - es?

*pp*

bark a - while, Morn, a - las! will not re - store us  
tap - er's light, Who will fill our va - cant plac - es?

*pp*

*p poco più animato.*

Yon - der dim and dis - tant Isle; Still my fan - cy  
Who will sing our songs to - night? Thro' the mist that

*p poco più animato.*

Yon - der dim and dis - tant Isle; Still my fan - cy  
Who will sing our songs to - night? Thro' the mist that

*p poco più animato.*

*rit.*

can dis - cov - er Sun - ny spots where friends may dwell;  
floats a - bove us, Faint - ly sounds the ves - per bell,

*rit.*

*rit.*

can dis - cov - er Sun - ny spots where friends may dwell;  
floats a - bove us, Faint - ly sounds the ves - per bell,

*rit.*

*pp a tempo.* *allarg.*

Dark - er shadows round us hov - er, Isle of beau - ty, fare - thee - well!  
Like a voice from those who love us, Breathing fond - ly fare - thee - well!

*pp a tempo.* *allarg.*

*pp a tempo.* *allarg.*

Dark - er shadows round us hov - er, Isle of beau - ty, fare - thee - well!  
Like a voice from those who love us, Breathing fond - ly fare - thee - well!

*pp a tempo.* *allarg.*

3. When the waves a - round us break - ing, As I pace the

3. When the waves a - round us break - ing, As I pace the

3. When the waves a - round us break - ing, As I pace the

3. When the waves a - round us break - ing, As I pace the

*pp*  
 deck a - lone, And my eye in vain is seek - ing  
*pp*  
 deck a - lone, And my eye in vain is seek - ing  
*pp*  
 deck a - lone, And my eye in vain is seek - ing  
*pp*  
 deck a - lone, And my eye in vain is seek - ing

*p poco più animato.*  
 Some green leaf to rest up - on; What would I not  
*p poco più animato.*  
 Some green leaf to rest up - on; What would I not  
*p poco più animato.*  
 Some green leaf to rest up - on; What would I not  
*p poco più animato.*  
 Some green leaf to rest up - on; What would I not

*rit.*  
 give to wan-der Where my old com - pan - ions dwell,  
*rit.*  
 give to wan-der Where my old com - pan - ions dwell,  
*rit.*  
 give to wan-der Where my old com - pan - ions dwell,  
*rit.*  
 give to wan-der Where my old com - pan - ions dwell,

*pp a tempo.*  
 Ab-sence makes the heart grow fonder, Isle of beau-ty, fare-thee-well.  
*pp a tempo.*  
 Ab-sence makes the heart grow fonder, Isle of beau-ty, fare-thee-well.  
*pp a tempo.*  
 Ab-sence makes the heart grow fonder, Isle of beau-ty, fare-thee-well.  
*pp a tempo.*  
 Ab-sence makes the heart grow fonder, Isle of beau-ty, fare-thee-well.

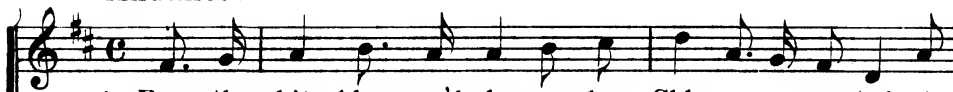
# THE THORN.

(Air by Shield.)

Harmonized by MAX VOGRICH.

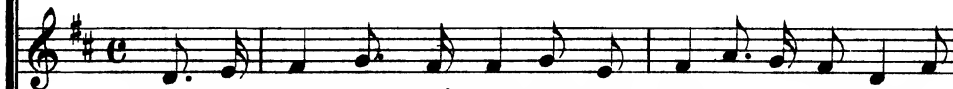
Andante.

TENOR I.



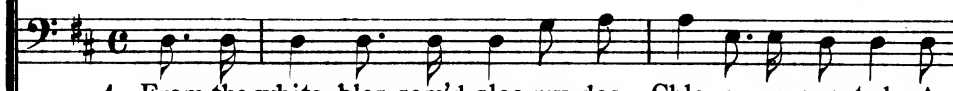
1. From the white-blos-som'd sloe my dear Chlo-e re-quested, A

TENOR II.



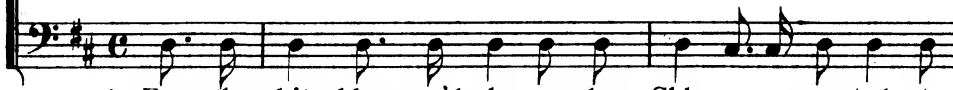
1. From the white-blos-som'd sloe my dear Chlo-e re-quested, A

BASS I.



1. From the white-blos-som'd sloe my dear Chlo-e re-quested, A

BASS II.



1. From the white-blos-som'd sloe my dear Chlo-e re-quested, A



sprig her fair breast to a - dorn; From the white - blos - som'd sloe my dear



sprig her fair breast to a - dorn; From the white - blos - som'd sloe my dear



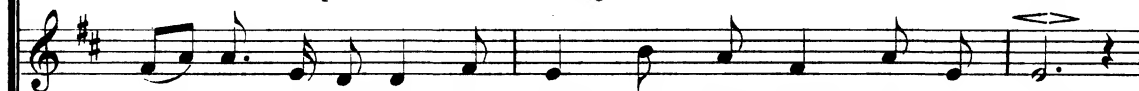
sprig her fair breast to a - dorn; From the white - blos - som'd sloe my dear



sprig her fair breast to a - dorn; From the white - blos - som'd sloe my dear



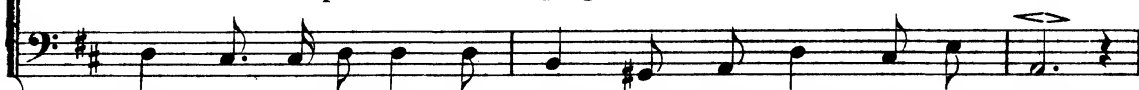
Chlo - e re-quested, A sprig her fair breast to a - dorn;



Chlo - e re-quested, A sprig her fair breast to a - dorn;



Chlo - e re-quested, A sprig her fair breast to a - dorn;



Chlo - e re-quested, A sprig her fair breast to a - dorn;

*f risoluto.*

"No! by heav'n," I ex - claim'd, "may I per - ish! If

*f risoluto.*

"No! by heav'n," I ex - claim'd, "may I per - ish!

*f risoluto.*

"No! by heav'n," I ex - claim'd, "may I per - ish!

*f risoluto.*

"No! by heav'n," I ex - claim'd, "may I per - ish!

ev - er I plant in that bo - som a thorn!"

ev - er I plant in that bo - som a thorn!"

ev - er I plant in that bo - som a thorn!"

ev - er I plant in that bo - som a thorn!"

*pp*

"No! by heav'n," I ex - claim'd, "may I per - ish! If

*pp*

"No! by heav'n," I ex - claim'd, "may I per - ish! If

*pp*

"No! by heav'n," I ex - claim'd, "may I per - ish! If

*pp*

"No! by heav'n," I ex - claim'd, "may I per - ish! If

ev - er I plant in that bo - som a thorn!"

ev - er I plant in that bo - som a thorn!"

ev - er I plant in that bo - som a thorn!"

ev - er I plant in that bo - som a thorn!"

2. When I shew'd her the ring, and im - plor'd her to . mar - ry, She

2. When I shew'd her the ring, and im - plor'd her to mar - ry, She

2. When I shew'd her the ring, and im - plor'd her to mar - ry, She

2. When I shew'd her the ring, and im - plor'd her to mar - ry, She

blush'd like the dawn - ing of morn. When I shew'd her the ring, and im -

blush'd like the dawn - ing of morn. When I shew'd her the ring, and im -

blush'd like the dawn - ing of morn. When I shew'd her the ring, and im -

blush'd like the dawn - ing of morn. When I shew'd her the ring, and im -

plor'd her to mar - ry, She blush'd like the dawning of morn.

plor'd her to mar - ry, She blush'd like the dawn-ing of morn.

plor'd her to mar - ry, She blush'd like the dawn-ing of morn.

plor'd her to mar - ry, She blush'd like the dawn-ing of morn.



*pp*  
 "Yes! I'll con-sent," she re - plied, "if you prom-ise That  
*pp*  
 "Yes! I'll con-sent," she re - plied, "if you prom-ise  
*pp*  
 "Yes! I'll con-sent," she re - plied, "if you prom-ise  
*pp*  
 "Yes! I'll con-sent," she re - plied, "if you prom-ise

no\_ jeal - ous ri - val shall laugh me to scorn"  
 no jeal - ous ri - val shall laugh me to scorn"  
 no jeal - ous ri - val shall laugh me to scorn"  
 no jeal - ous ri - val shall laugh me to scorn"

*f* "No! by heav'n," I ex - claim'd, "may I per - ish! If *pp*  
*f* "No! by heav'n," I ex - claim'd, "may I per - ish! If *pp*  
*f* "No! by heav'n," I ex - claim'd, "may I per - ish! If *pp*  
*f* "No! by heav'n," I ex - claim'd, "may I per - ish! If

ev - er I plant\_ in that bo - som a thorn!"  
 ev - er I plant\_ in that bo - som a thorn!"  
 ev - er I plant\_ in that bo - som a thorn!"  
 ev - er I plant in that bo - som a thorn!"

# THE BAY OF BISCAY.

(Air by J. Davy.)

Harmonized by MAX VOGRICH.

Rather lively.

TENOR I.

1. Loud roar'd the dread-ful thun-der, The  
2. Now dash'd up-on the bil-low, Her

TENOR II.

BASS I.

1. Loud roar'd the dread-ful thun-der, The  
2. Now dash'd up-on the bil-low, Her

BASS II.

rain a del-uge show'rs, The clouds were rent a-sun-der, By  
op'-ning tim-bers creak, Each fears a wa-t'ry pil-low, None

rain a del-uge show'rs, The clouds were rent a-sun-der, By  
op'-ning tim-bers creak, Each fears a wa-t'ry pil-low, None

light-ning's viv-id pow'rs. The night was drear and  
stop the dread-ful leak. To cling to slip-p'ry

light-ning's viv-id pow'rs. The night was drear and  
stop the dread-ful leak. To cling to slip-p'ry

*poco allarg.* *p*

dark, Our poor de - vot - ed bark, Till next  
shrouds, Each breath - less sea - man crowds, As she

*poco allarg.* *p*

dark, Our poor de - vot - ed bark, Till next  
shrouds, Each breath - less sea - man crowds, As she

*poco allarg.* *p*

dark, Our poor de - vot - ed bark, Till next  
shrouds, Each breath - less sea - man crowds, As she

day, there she lay, In the Bay of Bis - cay, O!  
lay, till next day In the Bay of Bis - cay, O!

day, — there she lay, — In the Bay of Bis - cay, O!  
lay, — till next day — In the Bay of Bis - cay, O!

3. At length the wish'd-for mor - row, Broke thro' the ha - zy  
4. Her yield - ing tim - bers sev - er, Her pitch - y seams are

3. At length the wish'd-for mor - row, Broke thro' the ha - zy  
4. Her yield - ing tim - bers sev - er, Her pitch - y seams are

sky, Ab - sorb'd in si - lent sor - row, Each heav'd a bit - ter -  
rent, When Heav'n all bounteous ev - er, Its bound-less mer - cy

*poco allarg.*

sigh. The dis - mal wreck to view, Struck hor - ror in the -  
sent. A sail in sight ap - pears, We hail her with three

*poco allarg.*

*poco allarg.*

*poco allarg.*

*p*

crew, As she lay, all that day, In the Bay of Bis-cay, O!  
cheers, Now we sail, with the gale, From the Bay of Bis-cay, O!

*p*

*p*

*p*

# SALLY IN OUR ALLEY.

*Allegretto grazioso.*

Harmonized by MAX VOGRICH.

TENOR I.

1. Of all the girls that are so smart, There's none like pretty  
2. Of all the days with-in the week, I dear-ly love but

TENOR II.

BASS I.

1. Of all the girls that are so smart, There's none like pretty  
2. Of all the days with-in the week, I dear-ly love but

BASS II.

Sal - ly; She is the dar - ling of my heart, And  
one day, And that's the day that comes be - twixt The

Sal - ly; She is the dar - ling of my heart, And  
one day, And that's the day that comes be - twixt The

lives in our al - ley: There is no la - dy  
Sat - ur - day and Mon - day: Oh, then I'm dress'd all

lives in our al - ley: There is no la - dy  
Sat - ur - day and Mon - day: Oh, then I'm dress'd all

*p*

in the land That's half so sweet as Sal - ly; She is the  
 in my best, To walk a - broad with Sal - ly; She is the

*p*

*p*

in the land That's half so sweet as Sal - ly; She is the  
 in my best, To walk a - broad with Sal - ly; She is the

*p*

*allarg.* *a tempo.* *3*

dar - ling of my heart, — And lives in our al - ley.  
 dar - ling of my heart, — And lives in our al - ley.

*allarg.* *a tempo.* *3*

*allarg.* *a tempo.* *3*

dar - ling of my heart, — And lives in our al - ley.  
 dar - ling of my heart, — And lives in our al - ley.

*allarg.* *a tempo.*

*3*

3. My mas - ter, and the neighbours all, — Make game of me and

*3*

3. My mas - ter, and the neighbours all, Make game of me and

*3*

3. My mas - ter, and the neighbours all, — Make game of me and

3. My mas - ter, and the neighbours all, Make game of me and

Sal - ly; And but for her I'd rath - er be, — A

Sal - ly; And but for her I'd rath - er be, — A

Sal - ly; And but for her I'd rath - er be, — A

Sal - ly; And but for her I'd rath - er be, — A

slave, and row a gal - ley. But when my seven long

slave, and row a gal - ley. But when my seven long

slave, and row a gal - ley. But when my seven long

slave, and row a gal - ley. But when my seven long

years are out, Oh, then I'll mar-ry Sal - ly; And then how

years are out, Oh, then I'll mar-ry Sal - ly; And then how

years are out, Oh, then I'll mar-ry Sal - ly; And then how

years are out, Oh, then I'll mar-ry Sal - ly; And then how

hap - pi - ly we'll live! But not in our al - ley.

hap - pi - ly we'll live! But not in our al - ley.

hap - pi - ly we'll live! But not in our al - ley.

hap - pi - ly we'll live! But not in our al - ley.

# THE ARETHUSA.

(Shield.)

Harmonized by MAX VOGRICH.

**Allegro.**

TENOR I.



1. Come all ye jol - ly sail - ors bold, Whose  
2. 'Twas with the spring fleet she went out, The

TENOR II.

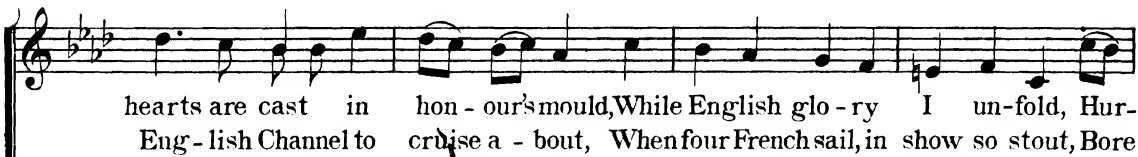


BASS I.



1. Come all ye jol - ly sail - ors bold, Whose  
2. 'Twas with the spring fleet she went out, The

BASS II.



hearts are cast in hon - our's mould, While English glo - ry I un - fold, Hur -  
Eng - lish Channel to cruise a - bout, When four French sail, in show so stout, Bore



hearts are cast in hon - our's mould, While English glo - ry I un - fold, Hur -  
Eng - lish Channel to cruise a - bout, When four French sail, in show so stout, Bore



ra, for the A - re - thu - sa. She is a frig - ate tight and brave, As  
down on the A - re - thu - sa. The fam'd Belle Poule straight a - head did lie, The



ra, for the A - re - thu - sa. She is a frig - ate tight and brave, As  
down on the A - re - thu - sa. The fam'd Belle Poule straight a - head did lie, The





ev - er stemm'd the\_ dashing wave, Her men are\_ staunch to their  
A - re - thu - sa\_ seem'd to fly, Not a sheet, or a tack, Or a

fav'rite launch, And when the foe shall meet our fire  
brace did she slack, Tho'the Frenchman laugh'd, and thought it stuff, But they

Soon - er than strikew'e'll all ex - pire, On\_ board of the A - re - thu - sa.  
knew not the hand - ful of men so tough, On\_ board of the A - re - thu - sa.

3. On deck five hundred men did dance, The stout - est they could  
 4. The fight was off the Frenchman's land, We drove them back up -

3. On deck five hundred men did dance, The stout - est they could  
 4. The fight was off the Frenchman's land, We drove them back up -

find in France; We with two hundred did ad - vance On -  
 on their strand, For we fought till not a stick would stand Of the

find in France; We with two hundred did ad - vance On  
 on their strand, For we fought till not a stick would stand Of the

- board of the A - re - thu - sa. The captain hail'd the Frenchman, "Ho!" The  
 gal - lant A - re - thu - sa. And now we've driv'n the foe a - shore,

board of the A - re - thu - sa. The captain hail'd the Frenchman, "Ho!" The  
 gal - lant A - re - thu - sa. And now we've driv'n the foe a - shore,

French-man then cried out, "Hal-lo!" Bear down, d'-ye see, to our  
Nev - er to fight with Brit-on's more, Let each fill a glass to his

French-man then cried out, "Hal-lo!" Bear down, d'-ye see, to our  
Nev - er to fight with Brit-on's more, Let each fill a glass to his

Ad-miral's lee," "No, no, says the Frenchman, "that can't be," "Then  
fa - v'rite lass! A health to the cap-tain, and of-fi-cers true, And

Ad-miral's lee," "No, no, says the Frenchman, "that can't be," "Then  
fa - v'rite lass! A health to the cap-tain, and of-fi-cers true, And

I must lug you a - long with me," Says the sau - cy A - re - thusa.  
all that be-long to the jo-vial crew, On board of the A - re - thusa.

I must lug you a - long with me," Says the sau - cy A - re - thusa.  
all that be-long to the jo-vial crew, On board of the A - re - thusa.





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69.	SPRING TIDE . . . . .	SCHMIDT-DÖLF, 12
70.	FOREST TWILIGHT, . . . . .	J. E. SCHMÖLZER, 10
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72.	LAST NIGHT, . . . . .	H. KJERULF, 10
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74.	FAREWELL, . . . . .	MAX VOGRICH, 10
75.	SPANISH SONG, . . . . .	" 10
76.	FOREST HARPS, . . . . .	EDWIN SCHULTZ, 30
77.	YOUNG SIEGFRIED, . . . . .	H. ZÖLLNER, 25
78.	THE SLENDER WATER LILY, . . . . .	A. RUBINSTEIN, 6
79.	ALL MY OWN, . . . . .	H. JÜNGST, 6
80.	LOVE FINDS A WAY, . . . . .	E. KREMSE, 6
81.	THOU LAKE OF AZURE BLUE, . . . . .	MILLÖCKER, 10
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97.	HAIL COLUMBIA, . . . . .	Harmonized, 10
98.	THE STAR SPANGLED BANNER, . . . . .	" 10
99.	FAIREST IS SHE, . . . . .	G. B. NEVIN, 5
100.	NIGHT IN THE FOREST, . . . . .	MAX VOGRICH, 15

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